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alternating with exactly one half in the next. I may say here that the varied designs shown in Figs. 1, 3, 5 and 6 are not, of course, intended to be used as presented. The variety is merely to show a choice of examples. Diversity in diaper designs should not extend beyond alternation of the rosette.

BENN PITMAN.

DR. B. W. RICHARDSON makes some excellent suggestions, in *The Asclepiad*, as to the furnishing and decoration of the "Sick-Room," which, he urges, should be carried out to prevent monotony. He says: "The furniture should be light, easily movable, and of a cheerful color; all dark hangings and sombre coverings, when there, should be replaced by white or light blue or gray-colored fabrics, and the walls should be of gray or light-green color. Papers of flaring colors, and papers which have for a pattern a number of rings or circles of flowers of one design, are extremely bad. I remember an instance in which the paper of a wall had for its pattern a series of circles like so many sunflowers; that paper produced in a nervous patient a sense of giddiness which led to nausea, and had a very bad effect indeed. I thought at first that the complaint made against this paper by the patient was rather absurd, but when I tried for myself the experiment of looking for a few minutes at the rings of the pattern, I actually became, against my will, subject to giddiness also, and to a sense of nausea which was most unpleasant. The fact led me at once to tear up a prescription I had written as a sedative for stomachic disturbance, and to order instead a screen which should shut off the sight of the objectionable wall, and which proved, in fact, an effective remedy." The Doctor speaks of another instance in which the walls of the room were covered with a pattern of a fleur-de-lis, the shading of which, by some curious twistings, caused each flower to resemble a death's head. The patient in the night detected this singular extravagance of art, half asleep and half awake, fancied himself in a sort of crypt of skulls, which caused him a sleeplessness that lasted until the morning, and led to a bad day. The walls of a sick-room should be quite

plain, and of gray or light-green color, but there is no objection to cheerful pictures if they are now and then changed in position, and are pleasant to the mind of the invalid without becoming wearisome. Flowers in a sick-room are always good so long as they are bright and fresh, but they should be frequently changed, and it is sound practice to remove them during the night. Flowers which have a sickly odor, lilies, for example, should be excluded, however charming they may be to the eye. As a rule, living flowers are better than dead. Dried leaves, like potpourri, are bad for the sick-room; they gather dust, and the stale odor they emit impairs the purity of the air.

MR. FOUQUÉ, the mineralogist, is said to have discovered the composition of the celebrated Pompeian blue, which has long been desired by decorators. It is, it appears, a mixture of silicate of copper and lime, and is a crystalline substance, not of vitreous character.

It often happens that the "jog" made by a chimney-breast jutting out from a wall is a difficult feature to treat. The space between the side of the chimney-breast and the wall running at right angles to that in which the chimney is placed may be too narrow to admit any article of furniture which will fill it acceptably. A chair may be placed there, but will leave the whole of the upper part looking empty. A picture will hardly help, for it will look as if thrust there purposely to conceal

it. An excellent way out of the difficulty often offers, however. When the room has a rather deep frieze,

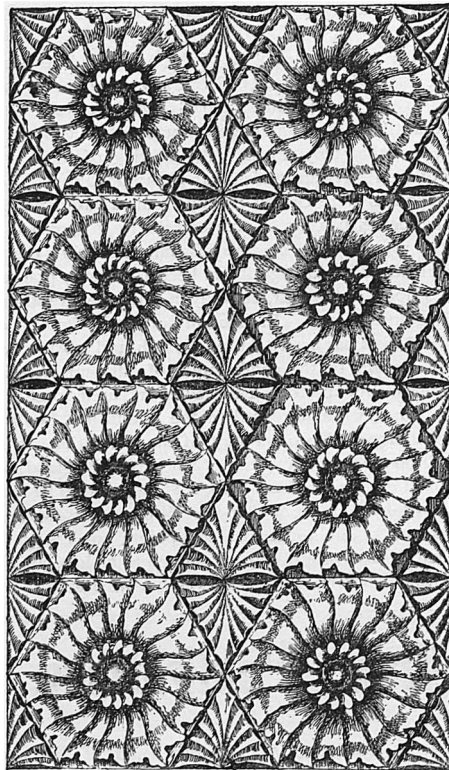
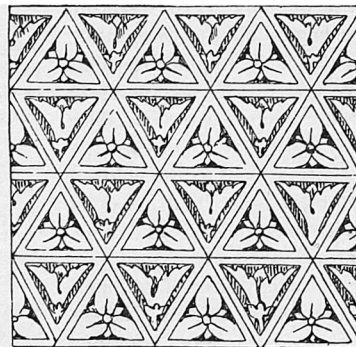
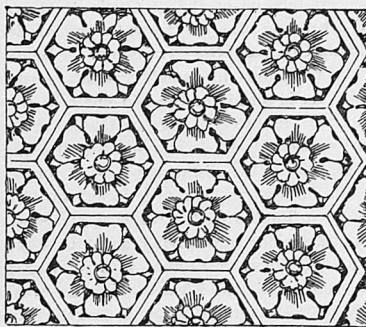
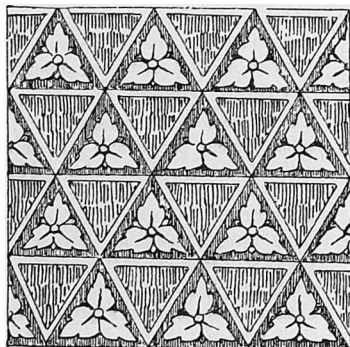


FIG. 11. DIAPER DESIGN FOR WOOD-CARVING.

with a strong moulding beneath it, a shelf with its outer edge modelled on this moulding may be carried



FIGS. 12, 13, 14. DIAPER DESIGNS FOR WOOD-CARVING.

right across the jog, thus lessening its apparent height, bettering its proportions, affording a good place in

little toward the outside. The gold thread must be stitched down with red twist silk and the edges finished off with a thin red silk cord. Before working the outside, outline with red cord the circular ornaments, which must be afterward cut out, and then proceed to lay threads of gold, not too coarse in quality, in rows round the outside of the basket stitch, cross-fastening them in regular radiating stitches with red twist silk. The gold thread must be cut off at each row and neatly joined, not carried round in a spiral form, or it will injure the effect. The jutting pieces on the outer edge of the circle may be worked by turning the gold thread backward and forward, if it is very neatly done at each side.

The work must now be pasted at the back, to secure all loose ends and keep it firm, and when perfectly dry the whole ornament must be cut out with a very sharp pair of scissors and afterward the spaces between the shafts of the cross and the round ornaments cut away. The cross must then be fixed in its place on the ends of the stole in the other frame with pins and sewn down, remembering the instructions formerly given in speaking of this form of appliqué, always to leave a margin of linen, enough to take the fastening stitches. It may be found better to omit placing the cord at the edge of the basket-stitch until after the work is transferred. Before fastening down place small squares of red silk under the holes which have been cut out. The shadow thrown by the raised gold around

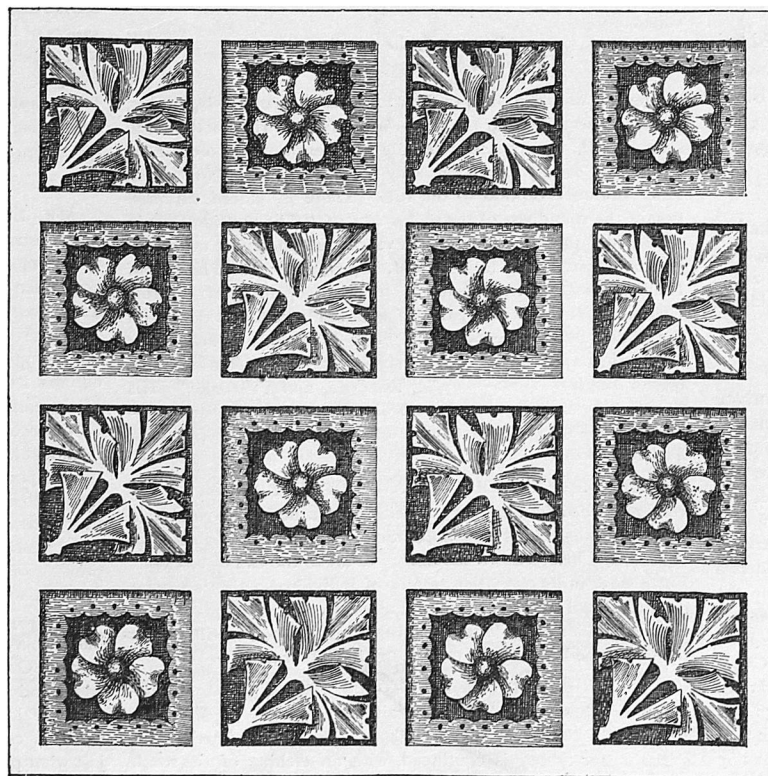


FIG. 15. DIAPER DESIGN FOR WOOD-CARVING.

which to put a bust or a vase and, if the idea be neatly carried out, giving interest to what was an ugly feature.

## The Needle.

### AN EMBROIDERED STOLE.

THE stole illustrated in the supplement this month is to be worked on a rich ivory white silk or poplin. Damask satin may be used, but in the case of the latter, a very small pattern must be chosen. The central ornament must be separately worked on linen and transferred to the silk, but those above and below it may be embroidered direct on to the silk.

A piece of thin but firm backing should first be carefully framed, and on this the ends of the stole stretched and herring-boned, care being taken that they are placed on the right side before they are stitched down. The design may have been previously marked on the silk, or it may now be pounced on and then neatly painted by hand with oil paint kept thin with plenty of turpentine, as before directed, and allowed to dry. The outline of the central cross is only required to mark the exact place where the transferred work is to come later on. Shades of red toning to distinct apricot in filo floss or other pure embroidery silk may be chosen or well-assorted China blues. The latter will be most effective, and blues of a distinctly gray hue may be introduced in the diamond-shaped portions of the ornament. These may be worked in fine feather stitch upon the silk, taking the needle of course through the backing, so as to give firmness to the embroidery. The coloring should be almost the same, with some small differences in making that at the lower edge of the stole slightly deeper in tint than the other. When wholly finished, the embroidery must be outlined first with a narrow silk cord of blue, deeper in hue than the deepest shade in the embroidery, and beyond that with a thin gold cord or thick gold thread sewn down with red silk.

The cross, having been marked out in another frame, on stout linen, must now be worked. Basket stitch over cord, as frequently described, must be used for the centre, bringing the cords as close as possible in the middle and spreading them a

little toward the outside. The gold thread must be stitched down with red twist silk and the edges finished off with a thin red silk cord. Before working the outside, outline with red cord the circular ornaments, which must be afterward cut out, and then proceed to lay threads of gold, not too coarse in quality, in rows round the outside of the basket stitch, cross-fastening them in regular radiating stitches with red twist silk. The gold thread must be cut off at each row and neatly joined, not carried round in a spiral form, or it will injure the effect. The jutting pieces on the outer edge of the circle may be worked by turning the gold thread backward and forward, if it is very neatly done at each side.

these holes will give greater richness than working the circles in satin stitch. When all is finished, outline the whole ornament with a double row of the red silk cord or with a thicker one than that used in the centre, and outside that place a cord or thread of gold sewn with its own color. Lastly, work in red silks, two shades or three, the tiny rays at the base of the shafts of the cross.

Of course, the two ends of the stole will be exactly alike, and it will be observed that the gold outline is carried up a little on the upper portion of the design, so as to elongate the embroidery and let it fade off gradually. If the coloring is kept lighter toward the upper portion of the design, this effect will be enhanced.

For the small cross in the centre of the stole, it will be better to use "brick stitch" in place of the raised basket, and it may be worked upon the silk itself with a piece of backing underneath. It must be outlined with red silk cord, as in the case of the ends.

It is frequently convenient, as cutting the silk more economically, to join the stole in the narrow part at the centre, which, it must be remembered, should not be more than inches in width. If the embroidered cross is placed over this joining, it will be quite invisible, but it must be neatly made and pressed with an iron before marking the outline for the embroidery. A stole should be lined with muslin or some soft interlining and then with silk. For the one we are describing, white or gold-colored silk would be the best. Lay the embroidered stole over the interlining and carefully tack it down, and then tack on the silk lining, slip-stitching it afterward with fine silk, or it may be oversewn and afterward finished with a thin silk or gold cord all along the edge.

A good gold fringe about two inches deep should be placed at the two ends, and this may be much enriched by working into the heading with a needle little tufts of red or blue silk, or both.

It is impossible to do more than give general directions for coloring, and they should be modified by the taste and skill of the worker. Before beginning the work at all, it is always the part of a good colorist to place the silks and gold together upon the material, as far as possible in the proportions in which it is intended to use them, since it is almost impossible in any other way to foresee the effect which is produced by contrast, and as the color of the gold is an important factor, it must be decided on and taken into account in choosing the reds and blue.

The coloring suggested above is on the assumption that the gold thread will be the pale yellow of ordinary Japanese gold rather than the redder hue of Chinese thread. Real passing, which is, of course, very preferable, is usually of a tint between these two. Although I have given directions for a white or festival stole, this design would do equally well for one on a red or a green silk ground. Supposing the former to be used, the gold work remaining the same, the feather-stitch embroidery would look extremely well worked out in very delicate blues and greens.

On a green ground, remembering that the ecclesiastical green is somewhat strong, dull terra-cotta reds inclining to brown, with some very gray greens or cool blues, will probably look best, and the gold should be sewn down and edged with brown or shadow color, to avoid a gaudy look.

L. HIGGIN.

AMONG all the brands of "art embroidery silks"—and they are many—there is nothing better than that imported exclusively by Altman under the name of "Aleppo Rope Silk." The tones are charmingly soft and the colors, we are told, are unaffected either by washing or by exposure to light.

IN the course of a recent interview with Mrs. Candace Wheeler of the Associated Artists, that lady gave an account to a representative of The Art Amateur of the portières and other embroideries sent by her to the Exhibition of American Art just about to be opened in London by Johnstone, Norman & Co. The exhibition will be mainly of examples of our decorative arts, including, besides the contributions of the Associated Artists, stained glass by Mr. John La Farge; tiles in relief by the Chelsea Tile Works, Messrs. J. G. and J. F. Low; pottery from the Rookwood Co., of Cincinnati, O.; reproductions of old leather work by Messrs. Yandell & Co.; and wrought iron by Mr. John Williams and Moorish fretwork by Ransom & Co., of Cleveland, O. The Society of American Etchers have contributed a selection of their work, and a collection of monotypes has been furnished by Mr. Charles A. Walker, of Boston. It will be seen that the exhibition, if it cannot be called comprehensive, has, at any rate, so far as it goes, been well selected. It is necessary further to say only that Messrs. Johnstone, Norman & Co. are one of the best known English firms engaged in fine cabinet and decorative art work, having examples of their work in Buckingham Palace and Marlborough House, and having got a good deal of notice here because of the beautiful furniture made by them for

Mr. Henry G. Marquand from the designs of Alma-Tadema. They at one time intended to establish a branch house here; but instead they have secured the services as agents of Messrs. C. H. George & Co., who will make a specialty of their excellent marqueterie work, which we had occasion to commend very highly not long ago.

In reference to the contribution of the Associated Artists, Mrs. Wheeler explained that it included but few examples of the line of work of which they are most proud—their textiles. The reason was that their designs and effects could not be copyrighted in England, and that they dreaded the copying of them and the flooding of the American market with cheap imitations. For the rest, the exhibits were chosen mainly from embroideries in appliqué, that being the class of embroideries least known in England at the present time, because discountenanced by the South Kensington schools, although it has been constantly practised by the great schools of the past, not only in Italy, Spain and France, but in England as well. In this sort of work, the aim of the Associated Artists has been to produce rich and novel effects of color and texture by the combination of different materials of varying tones, with more or less needlework used to shade and blend the tones, without regard to the established South Kensington technique. No other part of the exhibition, it is believed, will provoke more criticism than this in England, where, if any branch of any art takes hold, it is supposed to be the only possible or desirable form of that art. We are ourselves, as yet, far too narrow in our notions on this point; but it is gratifying to find that we have progressed far enough to be in a position to give a hint or two to our competitors across the ocean.

## New Publications.

A WHITE UMBRELLA IN MEXICO, by F. Hopkinson Smith, proves that the art of writing a good book of travels has not been lost, and that there is still something new to be seen by a fresh pair of eyes in the territory of our Southern next-door neighbors. Mr. Smith, as is well known to readers of The Art Amateur, wields the crayon and the charcoal as well as he does the pen. His chapters are illustrated with the cleverest "notes de voyage," and we are shown how the patio of his host and the church of La Parróquia looked on "A Morning in Guanajuato," and while the text tells us of "The Opals of Querétaro," the headpiece and other cuts show us the water-jars of the place and its church of Santa Clara and the "Garden of the Señoritas," with its choice view of the palms in somebody else's garden over the walls. One chapter is all about the old chair in the sacristy at Zacatecas, and two of the cuts give us the great dome of the church of San Francisco and the little dome of the chapel of San Antonio; the former in the distance, where it looks very little; the latter in the foreground, where it looms up tremendously. On Palm Sunday, in Pueblo de los Angeles, Mr. Smith makes a sketch in the market-place, and having a day to stay in Toluca, he runs in a bit of the river Lerma, with its two picturesque bridges, one in ruins, its sand islets and Indian washerwomen. Commend us to a white umbrella for a travelling companion! The make-up of the book reflects credit on the publishers, Houghton, Mifflin & Co.

VAGROM VERSE, by Charles Henry Webb ("John Paul"), is introduced to us with the happy selection from the wit and wisdom of Dogberry:

"This is your charge: you shall comprehend all vagrom."

He confesses himself "a poet of shreds and patches," of whose verses

"—Some go lame, and the foot-gear  
Of others needs revamping;"

but he will not send them to the cobbler or the wooden-leg maker, preferring to think that the reader's charity will rise to the occasion. Well, tramps are generally picturesque, and often have something to say worth knowing; and these verses of "John Paul" are no exception to the rule. There is, indeed, no question of the soundness of the philosophy of "The Outside Dog in the Fight," preached again, with varying emphasis but no uncertain accent, in his ode to C-un-y M. D-p-w, Esq.; in "The Lay of Dan'l Drew," and the poem "On the Reopening of a Trust Company." Nor will any one of sound judgment cast doubts on the genuineness of the poetry in "Her Name was Felicia," nor of the wit, no less trenchant than sparkling, in his "Three Examples of English Verse—Triolet, Rondeau, and Villanelle." His final threat—that there are bolts still unhurled in his barbicane—will be met by every reader with a gay "come on." (Boston: Ticknor & Co.)

THE ELEMENTARY HISTORY OF ART, by N. D'Anvers, published by Scribner & Welford, was noticed favorably in these columns on its first appearance. It has reached its third edition, and brings down the history of art to the end of last year. For a work of its class, the notices of individual artists are unusually full and numerous, and the abundance of fairly good illustrations make it very desirable to those whose means will permit them but one book on the subject of which it treats.

THE PORTFOLIO for February has a good photographure of the remarkable "Portrait of a Man," by Jan Van Eyck, in the British National Gallery. The series of articles on Westminster Abbey is continued, with an etching of the south transept and a number of pen-and-ink sketches in the cloisters. Lorenzo Lotto is illustrated and written of by Julia Cartwright. The papers on Dartmoor, with the excellent pen-and-ink sketches and etchings of the author, Mr. J. L. W. Page, are continued; and Mr. Selwyn Brinton begins a series about the wonderful Certosa of Pavia. (Macmillan & Co.)

L'ART for February brings out some new documents on the brothers Bellini, unearthed by Mr. P. G. Molmenti in the State Archives of Venice. The landscape painter Eugene La-veille, the sculptor Delvaux and the animal painter Troyon are illustrated and intelligently criticised. Of the etchings, Teniers's "Violin Player," etched by Decisy, is one of the best plates ever issued by L'Art, which is saying everything. Leon Lhermitte's "Devideuse," a charcoal drawing of an old woman winding yarn, and X. le Sueur's etching of Haquette's "Fisherman's Family" are the most interesting of the other full-page illustrations. The number for the first half of March has a beautiful etching after Chardin, "Le Benedicite," a charcoal drawing, "Une Famille," by Lhermitte; and an article on some little known miniaturists of the last century, by Jules Guiffrey. (Macmillan & Co.)

THE COURRIER DE L'ART continues its very full account of the historical collections of the city of Paris at the Hôtel Carnavalet. At the same time, it keeps its readers posted as to all matters of interest in connection with the French provincial museums and exhibitions and those of other European countries. Not the least pleasing feature of the Courrier is its weekly review, as disinterested as brilliant, of the Parisian stage. This always furnishes good and entertaining reading. (Macmillan & Co.)

DOCTOR HOLMES'S BIRTHDAY BOOK, in green and orange, with hour-glass and reaping-hook on the cover, and the autocrat himself and "Dorothy G." within, is published by Houghton, Mifflin & Co. There are extracts from him for every day in the year; and, surely, a pleasanter companion for all seasons and weathers cannot be found. The months are marked off by little wood-cuts of more than common merit.

ANNA KARENINA, Tolstoi's best work of fiction, has for so long been before the English-reading public in Mr. Dole's excellent translation, that it is unnecessary for us to say much about it. Thomas Y. Crowell & Co., Count Tolstoi's authorized publishers in America, are ready with a new and cheaper edition, which will undoubtedly extend the author's fame still farther; for though he is himself far from considering this as his best work, it is the one which more than all others touches the hearts and the fancies of the great majority of his readers.

HYGIENE OF THE NURSERY, by Louis Starr, M.D., is published by P. Blakiston, Son & Co., Philadelphia. The questions of clothing, exercise and amusements, sleep, food, bathing and emergencies, and other matters relative to the care of infants are treated at length, and so clearly that anybody may understand the directions given. There are a few simple illustrations of instruments and appliances not in ordinary use.

LILIES ROUND THE CROSS is the title of a pretty Easter gift book published by E. P. Dutton & Co. Its text is a series of short poems and sonnets by E. Nesbit, each illustrated with a landscape in monochrome, by Fred Hines. It has a pretty cover illuminated with cross and lilies, and the edges are silvered instead of gilt. Other similar little books, published by the same firm, suitable for Easter presents are: "Light from Above," "Homeward," poems by J. Denman Smith and others; "Our Pilgrimage," "An Easter Message," by Alice Reed, is illustrated in colors with landscapes and flowers; "He is Risen" similarly with figure pieces, and "Easter Dawn" is a collection of choice hymns with large and handsome designs from the life of Christ, by Walter Paget. "The Brighter Day" has poems by Geraldina Stock and E. H. Thompson.

"HARK! HARK, MY SOUL!" a well-known hymn, is published by Frederick A. Stokes & Brother, with illustrations by W. St. John Harper, as an Easter booklet, in a very attractive cover of white lilies on silver. Equally appropriate to the season are the flights of colored butterflies on the covers of two others of their Easter publications, "From Snow to Sunshine" and "Heaven and Earth." The latter has illustrations by Mr. Harper. The former, illustrated with water-color studies of butterflies and flowers, by Susan Barstow Skelding, is, moreover, a suggestive little book for amateur decorators.

## JAPANESE BOOKS AND PRINTS.

MR. SHUGIO's collection of Japanese colored prints and illustrated books, lately shown at the Grolier Club, is certainly the most complete in New York, if not the only one of any consequence. In France, Philippe Burty, Edmund de Goncourt and others have made large collections, and it is known that Japanese prints were a passion with both Rousseau and Millet. The Shugio collection, only a selection from which was exhibited, covers the entire history of the art, from the rudimentary work of the early sixteenth century, not unlike the old German cuts of the same period, down to last year's visiting cards of Tokio fashionables. The most attractive portion of it is a series of framed portraits of celebrated actors in gorgeous costumes, illustrating their most successful rôles in those historical plays which to a great extent have served the Japanese instead of biographies and histories. No idea can be given by our methods of color-printing of the beauty of these impressions. The Japanese print from the wood block with water-colors, which soak into the soft wood unequally. Their flat tints are, therefore, not quite even, but have a good deal of variety and many soft gradations in themselves. Our decorators might take a hint from this. Beside the books and prints, there were at the Grolier Club a small number of original drawings on paper, silk and other materials. These works of celebrated artists were of especial interest as showing in just what particulars the engraver was apt to vary from his original. The Japanese designer of the best periods used a rather dry brush, and for light tints, mixed his color with white. This, of course, produced rough edges and accidental blots and markings, which, in general, were not copied by the engraver. We mention this fact, because the copy is otherwise so exact and the method of printing so artistic that many people find it impossible